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Characters—M. Jourdain is the central character on the stage most of the time. This personality should be pleasing; a certain innocence and unsophisticated sincerity make him please his audience, even when he is duped and made a fool of by the clever Dorante and Covièlle. Dorante should have poise, subtlety, cleverness, and gallantry. Cleonte should be boyish, handsome, and romantic; Covièlle keen, shrewd, comical. Madame Jourdain, a strong personality, forceful, sarcastic, carries things with a high hand. Dorimène: gracious, aristocratic, elegant. Lucile: gentle, pretty, soft-voiced, lovable. Nicole: petite, saucy, with sense of humor. Philosopher: heavy in manner, slow of speech, pompous. Music-master and dancing-master: polished in manners, servile to M. Jourdain, with subtle irony beneath the surface. Fencing-master: self-assertive, confident, impudent, a heavy blusterer.

Expense—Total cost of production: costumes for fifteen actors and for the men in the Turkish drill about \$50.00 (of course, with some work, this cost can be lessened); make-up material; scenery; programs.

COMMENT: The play makes a very direct and strong appeal to high-school pupils. The fun is wholesome, with an element of frolic in it. The production should be characterized by grace, ease, delicacy, and a certain elegance; and yet should have an atmosphere of fun and playfulness. The singing, dancing, fencing, and the picturesque yet comical Turkish drill add much life and movement to the play and please the audience. The songs can readily be set to music adapted to the voices of the singers. In place of singing, instrumental music may be used.

A WORD ON SPELLING

My friend, the "magician," asserts that there is comparatively little trouble in memorizing a list of five hundred names of articles that can be carried on the person. Therefore, when he takes one of these articles from the various individuals in his audience and gives the right signal to his blindfolded confederate on the stage, she can reply almost immediately that he holds in his hand a handkerchief, a watch, a quarter, or whatever the object may be.

Now, if a high-school student has a vocabulary of fifteen hundred words, certainly five hundred is a large proportion to be mistaken about. In a test given last year at the West High School we discovered that the Freshmen misspelled 20 per cent of the words, the Sophomores and Juniors much fewer, and the Seniors, less than 10 per cent. In tests given this year only half of the Freshmen misspelled as many as 20 per cent of the words pronounced, and Seniors missed only 7 per cent, on the

average. By this evidence, then, a Freshman in our school has a small task to commit to memory all of the words about which he is uncertain.

This being true, does it pay to assign exercises illustrating rules? I think not. Rather let us apply ourselves to the task of ascertaining just which words a student misses. Then let us assign these words as minimum requirements. Under this system I am confident that pupils will overcome their deficiencies in spelling much faster than by the conning of rules that, at best, are inaccurate, since they admit of too many exceptions.

When the pupil sees how few words he misses, he is encouraged to learn the correct forms, whereas the learning of a rule is in itself an exercise, first of memory, then of reason for each word newly added to his vocabulary. The result is an isolation of the rule into some remote corner of the mind whence it can be dragged forth to be prated, indeed, but where it will generally lie dormant like the "I have gone" of the little boy, who stayed after school and wrote it forty times to insure correctness, then left this message for the teacher: "I have wrote this forty times and have went home."

E. DUDLEY PARSONS

THE STUDY OF A POEM

We are all poets when we read a poem well.—CARLYLE.

1. The author.

His life, especially any incident in it bearing upon the poem. His characteristics. His ideals. His friends. His relation to movements of his day.

2. Poetic form.

Classification of poem. Foot and line. Effect of substitution of one foot for another. Caesural pause. Rhyme scheme. Effect of repetition of similar sounds within the lines. The proportion of run-on to end-stopped lines and the effect. Comparison with similar forms by other writers.

3. The central thought of the poem.

Lines giving it, if directly stated, or a formulation of its statement if it is not directly given, Appropriateness of title to theme. Comparison with other poems of similar theme.

4. Method of development.

Romantic or realistic treatment. The progress of the thought. Comparisons, allusions, etc.